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THE RAGTIMER

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THE RAGTIME SOCIETY

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Monkey Rag (Wheatley Davis)		SR-113

(Listing is continued on pages 24 and 25 of this issue of THE RAGTIMER)

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To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

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Ragtime is generally thought to be primarily a solo form. From a performer's point of view, this is probably true, but from the "Society" viewpoint ragtime is a co-operative effort.

The Directors of THE RAGTIME SOCIETY through their behind-the-scenes involvement, labour on your behalf to preserve and promote ragtime. However, YOUR efforts are also necessary UP FRONT to ensure the continuing success of the "SOCIETY".

Renew your membership in THE RAGTIME SOCIETY, INC. for 1979 immediately. Prompt renewal will enable the Society directors to plan ahead on your behalf.

Encourage others to become members of the SOCIETY. Operating costs are NOT directly proportional to membership numbers. Consequently, an increase in membership results in a lower per member cost and ensures the lowest possible membership fee, ($8.00 for 1979).

Participate more directly in the Society by submitting material for possible inclusion in THE RAGTIMER. Original articles need not be works-of-art. Where necessary, they will be edited or modified to suit publishing requirements. Ragtime oriented articles clipped or copied from magazines or newspapers are also a valuable source of material for THE RAGTIMER. An obvious or common-place article from your local newspaper might be a ragtime beacon to a fellow member in some remote location.

RAGTIME is a co-operative effort... PARTICIPATE.

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RECORD REVIEW

by
TEX
WYNDHAM

Euphonic ESR-1215 'Knocky Parker Presents Eight On Eighty-Eight', piono duets

Selections and Artists: Knocky Parker, with - Dave Bourne (King Chanticleer, Memphis Blues); Pat Gogerty (Flapperette, Temptation Rag); Bill Coffman (I'm A Dreamer, Aren't We All; Avalon); Dick Shooshan (Cow Cow Blues, 'Tain't Nobody's Business If I Do); Jim Turner (Them There Eyes, My Honey's Lovin' Arms); Bob Long (Patricia March, Ragtime Nightingale*); Norvin 'Vinnie' Armstrong (My Buddy, Angry); or Robbie Rhodes (New Orleans, Shiek Of Araby).

*with Hal Smith, drums.

Available @ $6.96 postpaid (add 50¢ overseas) from Euphonic Sound Recording Co., 357 Leighton Drive, Ventura, California 93001.

Veteran ragtimer Knocky Parker turns in an impressive display of ingenuity and adaptability as, with little or no rehearsal, he supplies apt second-piano commentary to performances by eight ticklers whose styles range from delicate (Gogerty on 'Flapperette') to down-and-dirty (Shooshan on 'Business'). The somewhat off-the-cuff nature of the session makes most of the tracks accompanied solos (e. g., Coffman's numbers, which have a spare, open melody played straight-forwardly by Coffman, leaving plenty of space for spontaneous player-piano fills by Parker) rather than true duets (such as Long's rousing original, 'Patricia March', which clearly took some woodshedding, building in stirring fashion through some beautifully dovetailed 2nd-strain countermelodies). However, it is all very appealing and easy to like, with plenty of variety and some selections that swing out through several choruses of fertile give-and-take (special mention to 'Eyes' - a real foot-tapper; 'Memphis' - loping, half-rural flavor; and 'Buddy' - laid-back and comfortable, never too busy but a lot going on). A good and off-beat idea, offering a challenge to nine pianists who rose to the occasion and turned out an always-adequate, sometimes-excellent disc that, because of its big, cheerful, powerful sound, will probably have extra attraction for piano-roll buffs.

* * *

Dirty Shame 4553 'Classic Ragtime Guitar', unaccompanied acoustic guitar solos by Steve Hancoff

Selections: Doc Brown's Cake Walk, Heliotrope Bouquet, Ragtime Dance, Antoinette, Sensation, A Ragtime Nightmare, Yellow Rose, Paragon Rag, Gladiolus Rag, Bohemia.

Available from Dirty Shame Records, 4553 Shenandoah, St. Louis, Missouri 63110.

Regular readers will recall that some guitar ragtime discs have been severely criticized in this column for adaptations of classic rags that twist the originals almost

beyond recognition or for labored, tentative execution. By contrast, in Steve Hancoff we have a guitarist who gives us the complete rag with all repeats; accurately transposes the melody, harmony and bass lines; possesses a solid command of his instrument and a sensitivity for ragtime; and turns in a balanced, enjoyable program which, via the guitar's relatively gentle sound vs. the piano, brings ragtime's melodic and delicate aspects into pleasing focus. There's a lot going on here underneath the usually-single note lead line - such as the contrasting bass runs on the second strain of 'Paragon' (and you'll love the way Steve moves from the unrestrained trio into a jubilant, swinging closer); the biting stride and big, lonesome minor chords on Terry Waldo's 'Yellow Rose'; and the countermelodies to the trio of 'Gladiolus' (which, for a thickly-scored piano passage, works very effectively in Hancoff's arrangement). A well-done, winning and faithful expansion of piano ragtime into a different medium.

* * *

World Jazz WJLP-S-12 'The Phoenix Symphony Ragtime Ensemble'

Selections: Maple Leaf Rag, Grace And Beauty, Easy Winners, Frog Legs Rag, Fizz Water, The Entertainer, Quality, Sun Flower Slow Drag, Castle House Rag, Junk Man Rag.

Personnel: Russell Pylar, trumpet; Jack Ratterree, clarinet; Gail Wilson, trombone; Marjorie Yates, flute; Sharon Fry, Max Wexler, violins; William Bagwell, viola; Takayari Atsumi, cello; James Ruccolo, piano; David Pack, tuba; William Wanser, drums.

Available from World Jazz Records, 4350 East Camelback Road, Phoenix, Arizona 85108.

Haven't seen many ragtime orchestra discs since the 'Sting' craze started to fade, so it's nice to know someone's still making good ones - well recorded, well played, bright and zesty - even if they do cover mostly tunes already waxed by the New England Conservatory Ragtime Ensemble and the others that followed in its wake. The PSRE has chosen a good combination, from outgoing, circusy titles like 'Fizz' that sweep you forward with unrestrained hilarity amid popping corks, slide whistles, etc., to restrained classics like 'Grace' with their careful attention to dynamics and, through their string/woodwind lead, evocation of tenderness and nostalgia. Marvelous use is made of shifting tonal colors; 'Frog', for example, weaves trumpet, clarinet and piano solos, a couple of duet passages, and call-response section work among foot-tapping ensembles - a terrific chart. As many of you know, the style is enticing and spirited, inviting you to join the musicians in having a great time; if you hear the PSRE's album, it's an invitation you won't refuse.

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THE GRACE AND BEAUTY OF CLASSIC RAGS

Structural Elements in a Distinct Musical Genre

by ROLAND NADEAU

Ragtime has come home, perhaps to stay. Authentic performances - both live and on discs - have brought it back the way it was, and recent publications have given a good deal of information on the literature of ragtime and how the style developed. Most of the writing on rag, however, has been historical, and only a few exceptions have included technical or analytic information. With the renewed interest in ragtime, there is a practical need for a discussion of the structural elements of the style that will aid the performer and enhance the enjoyment of the listener. An understanding of such elements as tempo, meter, syncopation, melody, and form as they are used in ragtime will advance the appreciation and performance of one of the first distinctly American musical genres.

Rhythmic elements

Because ragtime generates great rhythmic motion, the unknowing player tends to play a rag as fast as his fingers will allow. Ragtime should never be played in a very fast tempo, and the evidence on this point is convincing. Scott Joplin, in his School of Ragtime stated categorically, "Play slowly until you catch the swing, and never play ragtime fast at any time." One of his favorite indications was "Slow March Tempo" (see Sugar Cane and Pine Apple Rag). Joplin's admonition makes sense because the rag came in part from the march, and marches are obviously not played in running tempo. It also makes sense for more cogent reasons. The textural web of ragtime is intricate, with much for the ear to assimilate - both strong rhythmic counterpoint of accents and sophisticated melodic figuration. The harmonic rhythm sometimes is quick, and incipient countermelodies periodically crop up in both treble and bass.

On the other hand, ragtime must not be played too slowly. Its tempo should range from a moderato to an easy allegro. Whether a rag is graceful or raucous, the player discovers its tempo by a combination of musical intuition and an analysis of its structure. In general, the more subtle and sophisticated the interaction of rhythmic, melodic, textural, and harmonic factors is, the more conservative the tempo must be. No matter what the tempo, the beat is almost always rigorously steady.

The classic rag is in duple meter, as were its ancestors, the march, cakewalk, quadrille, polka, and jig. The quarter note is the usual beat unit, and the meter signature, 2/4. When notated in four quarter notes, a rag is played in cut time, 2/2, and the effect is the same. In the right-hand part, the quarter note is subdivided into eighths, dotted eighths, and sixteenths in different syncopated combinations. Sometimes the dotted sixteenth with a thirty-second appears, but the eighth-note triplet is seldom present. (The triplet division of the basic beat was to become important later, in jazz.)

All rags contain syncopation, but, whereas the duple meter is used motorically throughout, the use of syncopation is partial. Syncopated measures are dispersed throughout each rag and in nonsyncopated measures, accents in the right hand part coincide with strong metric accents in the left. The proportion of syncopated to nonsyncopated measures is roughly four to one. For example, Joplin's Maple Leaf Rag shows sixty-seven syncopated measures out of a total of eighty (not counting repeated parts). The percentage of syncopated measures in James Scott's Grace and Beauty is seventy-nine and that of Joseph Lamb's Top Liner Rag is eighty-two.

Of course, syncopation is not unique to ragtime; it also occurs in keyboard music of the European tradition. Such pieces as J. S. Bach's Two-Part Invention No. 6 in E major, and Chopin's Etude in A Minor, Op. 25, No. 4, are heavily syncopated. The Etude contains syncopation in every measure but the last three (sixty-two out of sixty-five measures). Although much syncopation is present in both the Bach and Chopin pieces, neither of these compositions resemble ragtime. It follows then that ragtime syncopation must be different from that found in earlier styles of music.

Ragtime syncopation is distinguished by the consistent use of a variety of accents on the weak part of the divided quarter-note unit. In practice, accents appear either on the second eighth, or on the second, third, or fourth sixteenth. The basic generative rhythmic pattern that underlies ragtime syncopation (Figure 1) may have evolved from the iambic pattern. Both patterns were well known in preragtime American dances and in European music. The pattern in Figure 2, called the "Scotch snap," was as common in Baroque music as it was in the early American jig. The fact that both patterns (Figures 1 and 2) are also basic to certain West African dances supports the belief that ragtime is a product of sociomusical syncretism.

Other patterns also appear regularly. Several make use of tied notes or a rest on the beat (Figure 3). All of these patterns, and a few others, are then used by the composer to energize his melodic line. (The passage in Figure 7 shows a mixture of several of the patterns shown in Figures 1 through 3). This mixture of selected syncopated patterns, more than any other factor, distinguishes ragtime rhythm from that found in traditional music.

The example in Figure 8 is different from the previous figures, yet related to them. The right hand plays several groups of four even notes arranged so that melodic accents do not coincide with metric accents in the bass. Thus, instead of the normal pattern of accents (Figure 4), the melodic grouping in three's produces accents opposed to those in the bass (Figure 5).

A sophisticated variant of the bimeter in Figure 5 occurs when the values in the right-hand part are not even, but nevertheless establish a feeling of meter opposed to that in the bass (Figure 9).

Melody and texture

Rag melody is strictly instrumental and pianistic, and its contour is characteristically disjunct. By contrast, European piano literature of the nineteenth

century often contains conjunct melodic lines. A familiar example is Chopin's Waltz in C-sharp Minor, Op. 64. The first and second strains are disjunct, but the third (D-flat major) is essentially conjunct and song-like.

Consistent with the disjunct contour of rag melody is its wide range. The melodic line can cover more than three octaves, which allows considerable figural contrast. Its basic soprano register is sometimes divided into lower and upper soprano. Typically, a kind of "call and response" dialogue occurs where short melodic fragments are tossed from lower to upper soprano (Figure 10).

The pianistic figuration in ragtime is rich and varied. Melodic runs that traverse diatonic and chromatic scale patterns or outline chords are common. Single notes alternating with octaves are used to add brilliance to the sound. When this happens, as in the second strain of Maple Leaf Rag, the octave often sounds on the weak part of the beat, reinforcing the feeling of syncopation. Harmonic thirds and fourths, as well as full chords, serve to thicken the melodic line and enrich the textural sound.

One interesting device in ragtime is the use of a short, temporary counterline set against the main melody (Figure 11). These are seen below or above the main line, always within the compass of five fingers.

The primary role of the left-hand part is to establish and maintain the duple meter. Much of the time it articulates either a down-up, down-up accompaniment pattern in even eighth notes or a variation (see Figures 7, 8, 9, 10 and 11). By no means is the left hand limited simply to marking the beat. At certain points it plays short melodic scale passages against the line in the soprano (Figure 12). This incipient counterpoint supplies considerable interest to a bass part whose function essentially is one of support. At times, the left-hand part is made melodically equal to the soprano line and a true countrapuntal dialogue is established (Figure 13). It is rare, however, to see the main melody in the bass with the accompaniment in the soprano, as in the third strain of Lamb's Ethiopian Rag. Rag melody normally requires the brightness of the soprano register to give it the typical ragtime sound.

Harmonic elements

Ragtime is rigidly tonal, its key scheme, chord structures, and chord progressions derived essentially from traditional European models. Consistent with its usual happy moods, the key/mode is predominantly major. There is some pentatonic feeling but little or no suggestion of blue-note melody or harmony.

The use of different keys within one rag is limited. Each major rag is divided roughly into two key areas - tonic and subdominant. Within these key areas, short temporary modulations to related keys occur frequently.

Chords are conventional in interval structure and are no more dissonant than those in early Romantic keyboard music. Considerable dissonance is provided, however, by nonchord tones. These dissonant nonchord tones become especially dynamic when they receive syncopated accents. In Figure 14 the tones with arrows are both syncopated and nonchordal.

The chord vocabulary of ragtime consists of triads; dominant sevenths, diminished sevenths, and secondary sevenths; ninth chords; and triads with the added sixth. Chord syntax is highly derivative from models in earlier styles. The way the chords are connected is no more adventuresome than in the more conventional works of Mozart and Haydn. Chord roots consistently follow the three standard diatonic progressions - up a fifth or down a fourth, down a third, and up a second. Cadences at the joints of the form are usually authentic (dominant to tonic) or half (ending on the dominant).

Interspersed within strong diatonic chord relationships is much chromatic harmony. Secondary-dominant-seventh and diminished-seventh chords are abundant and resolve dutifully to a chord with root a perfect fourth or a minor second above. Augmented sixth chords and borrowed chords from the parallel minor are also common. Chromatic progressions, such as those in Figure 15, often are found in the most original rags and resemble the close barbershop harmony of the period.

Form

The piano rag is cast in a part-form similar to those found in the march, waltz, and traditional dances. Normally there are four parts (strains), and they often follow this letter scheme: AA BB A / CC DD. (A sampling of fifty-two classic rags showed twenty-six in this pattern and five others in similar form.) Each part has its own rhythmic, harmonic, and melodic character. Thus, a rag in this part-form - AA BB A / CC DD - consists of four clearly separated and contrasted strains, most of them repeated before the next begins.

Each strain is square and symmetrical, almost always sixteen measures in length and divided evenly into groups of four or eight measures. Many rags also include an introduction before the first strain and one or two transitions between later strains. Normally, these are four measures long. On a higher structural level, the rag is organized into two sections:
Section 1 - AABBA
Section 2 (trio) - CCDD
No matter what the pattern of parts may be, the second section (trio) begins with part C. The charts in Figure 6 show relationships of sections, parts, measure groups, and key schemes.

At this point an interesting question arises. Within the most characteristic rag pattern (AABBA/CCDD), why doesn't the A strain return as it does in traditional forms containing a trio? If we consider that the rag's trio, which is normally the concluding section, begins and ends in the subdominant key, the question becomes more intriguing. Here is a form that not only ends with a trio, but ends in a key other than the tonic.

We can dismiss immediately the possibility that ragtime composers were not aware of ternary structure in preragtime forms. In several of the rags sampled, either the A or B strain does return at the end (see Figure 6), sometimes in the tonic key. The rag composers certainly knew the effect of circular ternary structure, but

they preferred something else. Intuitively, they grasped that the exciting, sometimes euphoric rag expression they desired could be enhanced by a key shift up to the subdominant that stays to the end.

It is possible that the subdominant key of the trio section functions as the true tonic and that the key area of the first section really is dominant. Looked at this way, a standard major rag in two flats and then three flats such as Sun Flower Slow Drag, might function tonally this way:
Section 1 - AABBA, B-flat major (dominant function)
Section 2 (trio) - CCDD, E-flat major (tonic function)

Another analytic approach is to hear the rag in two tonic keys a perfect fourth apart. Of the two tonic sections, the second is especially exciting because of its higher key level. If we look at a rag this way, we need not worry that it does not return to the tonic, for there are two tonic sections, each ending in the key in which it began:
Section 1 - AABBA, B-flat major (tonic function)
Section 2 - CCDD, E-flat major (tonic function)
Thus, while the inner strains of rag form are extremely symmetrical and square, its sectional structure - when tonal function is considered - is original and perhaps even pro-poetic.

Scores and performance

As yet, little research is available on printed rag scores and manuscripts as they relate to ragtime performance of the time, but there is little doubt that some printed rags, including original editions of sheet rags of the period, only approximate what was actually played or was meant to be played by their creators. Many were simplified for practical reasons. (Max Morath reports Eubie Blake's work on the simplified rags, "We were advised in those days to write for the girl in the five-and-ten-cent store." Presumably, what could be negotiated by the pianist-saleslady could be managed at home by the amateur.)

However, many printed rags - especially those by Joplin, Lamb, and Scott - represent carefully worked out, finished compositions. Although it is probable that these compositions were subject to some modifications when played by their composers, the printed versions represent an authentic ragtime style if they are faithfully realized.

Performance indications for tempo, dynamics, and phrasing on rag scores show that "loud and fast" interpretations are not adequate. Phrasing and balance of tone should be as carefully handled by the player as in other "classic" keyboard genres. When this is done, the rag emerges as the expressive and exciting music imagined by its composers.

Ragtime has been removed from the shelf, and we are beginning to understand it in terms of its structure, origins, social background, and performance. Certain elements of the rag are innovative and forward-looking, but others are highly derivative. The rag's unique syncopated melodic patterns operating over steady beats

in duple meter contributed to Dixieland and later jazz genres. Other elements restricted ragtime and finally ended its role as a continuing force in American music.

Ragtime had a relatively short life span of approximately twenty years. When the rag perished early in the twentieth century, it bequeathed musical forces to the newly emerging jazz that are perhaps indispensable to its essence. To the degree that it influenced jazz, rag continued to affect music even after its death. It perhaps was the first truly American music - beautiful, finished, and complete in itself, pointing to new directions still not fully explored.

* * *

Figure 1

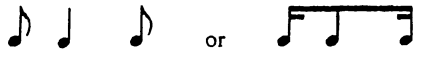


Figure 2

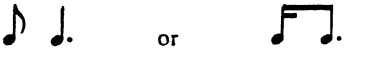


Figure 3

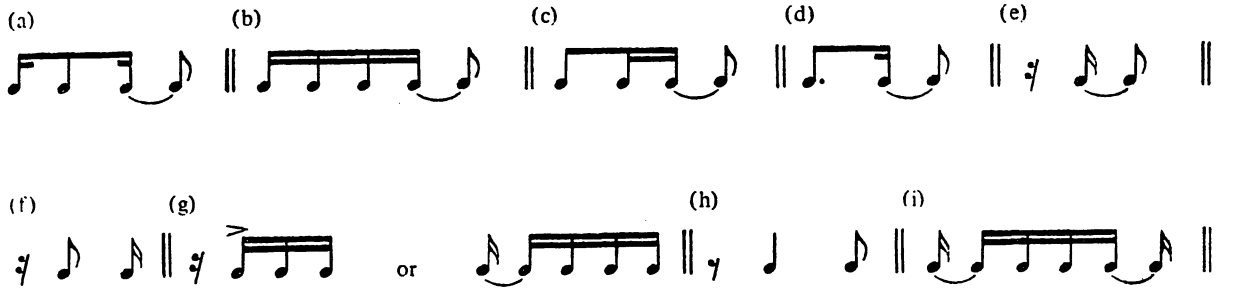


Figure 4

Figure 5

Figure 6

Sun Flower Slow Drag, by Joplin and Hayden

Sections	Section 1				Section 2 (Trio)		
Parts*	Intro.	A	B	A	Trans.	C	D
Measures	4	16	16	16	4	16	16
Key scheme	B♭	B♭	B♭	B♭	E♭	E♭	E♭

*Repeats not shown

Ragtime Nightingale, by Joseph Lamb

Sections	Section 1				Section 2 (Trio)		
Parts*	Intro.	A	B	A	C	Trans.	B
Measures	4	16	16	16	16	4	16
Key scheme	Cm	Cm	$E^{\flat}$	Cm	$A^{\flat}$	$E^{\flat}$	$E^{\flat}$

*Repeats not shown

Figure 7: Excelsior Rag, by Joseph F. Lamb

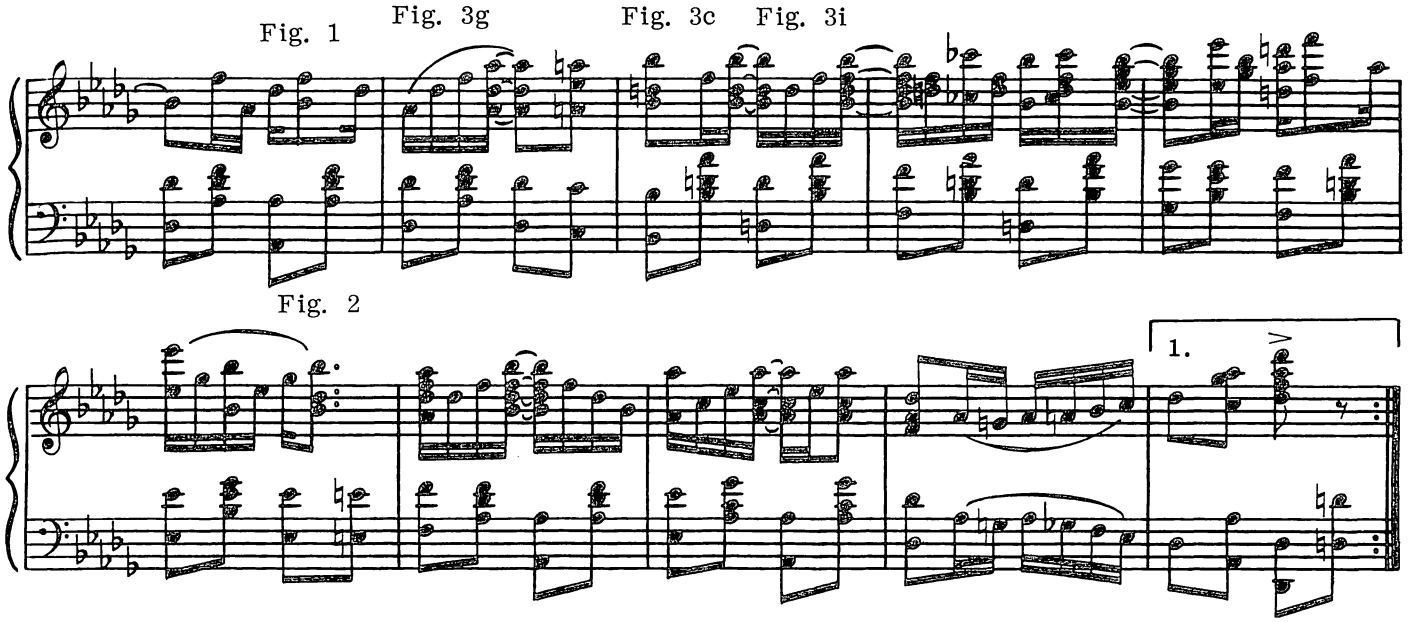


Figure 8: Black and White Rag, by George Botsford; arranged by Lou Leaman

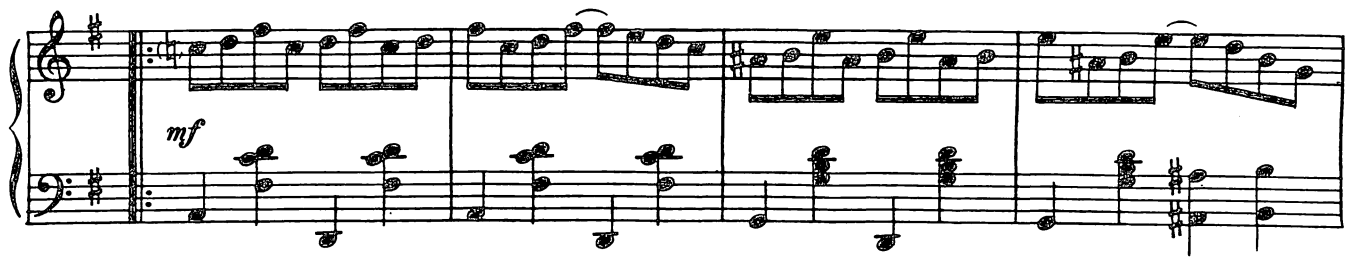


Figure 9: **Hilarity Rag,** by James Scott

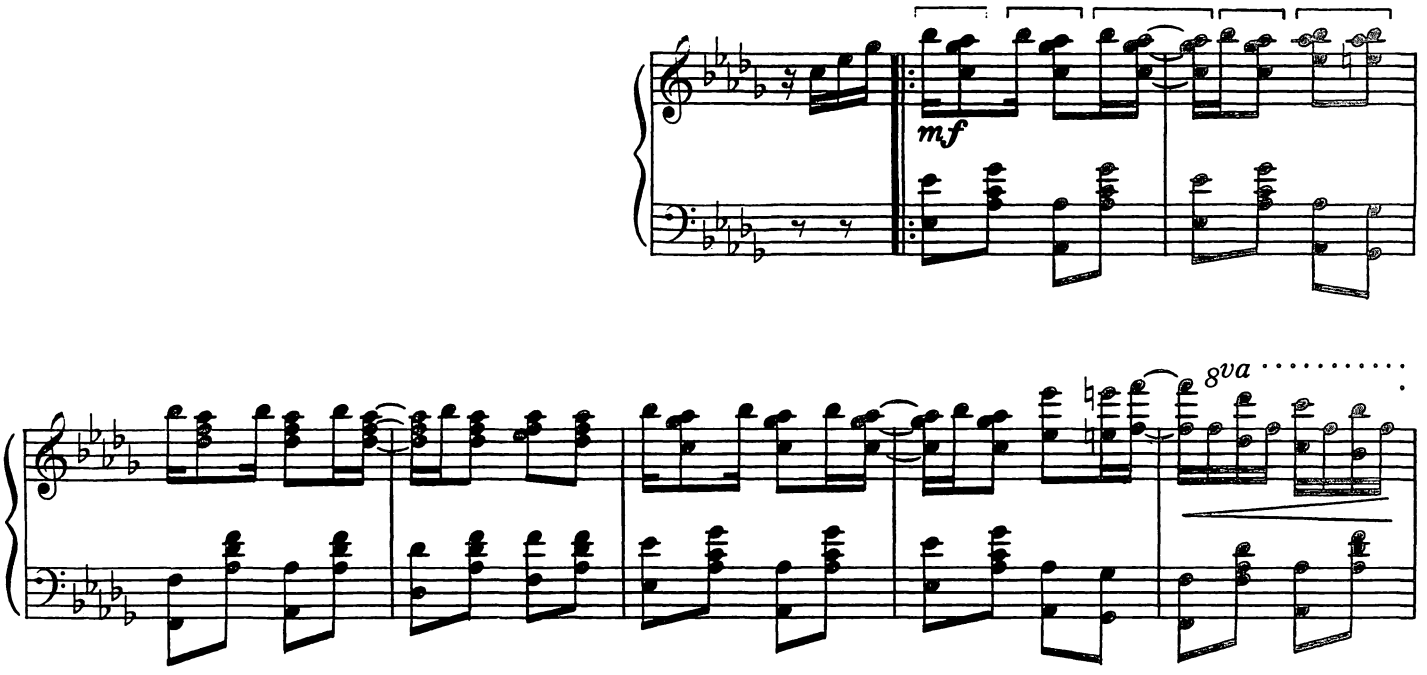



Figure 10: **Prosperity Rag,** by James Scott

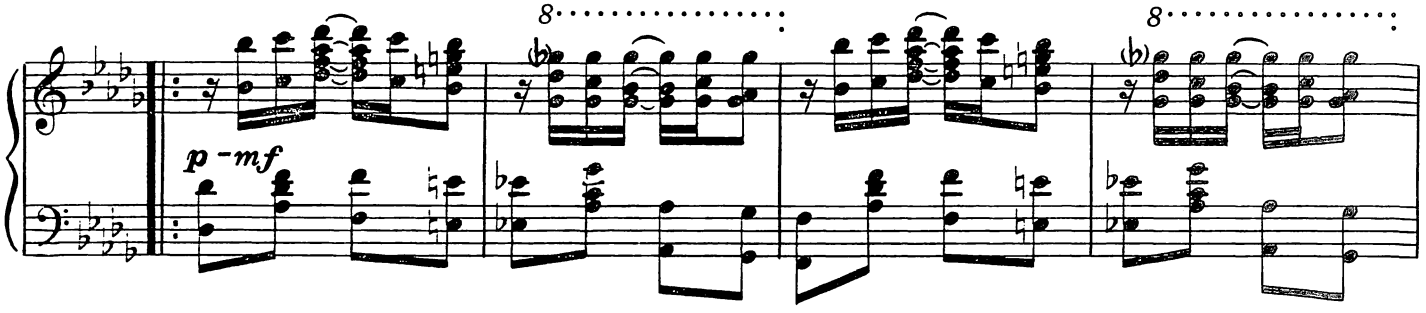



Figure 11: **Cleopatra Rag,** by Joseph F. Lamb

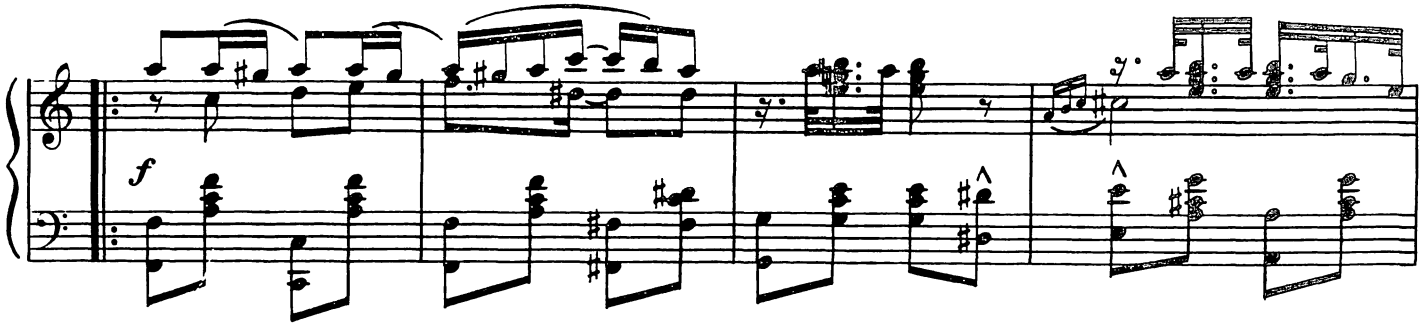


Figure 12: American Beauty Rag, by Joseph F. Lamb

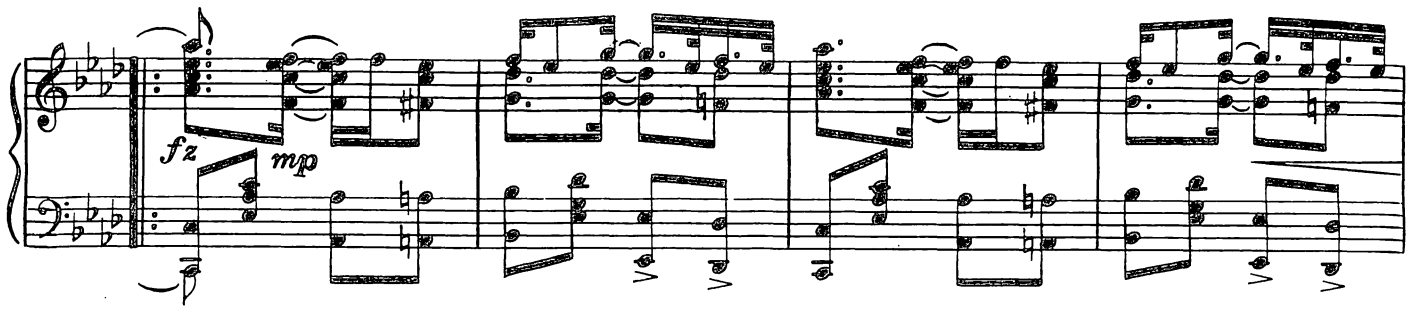


Figure 13: Prosperity Rag, by James Scott

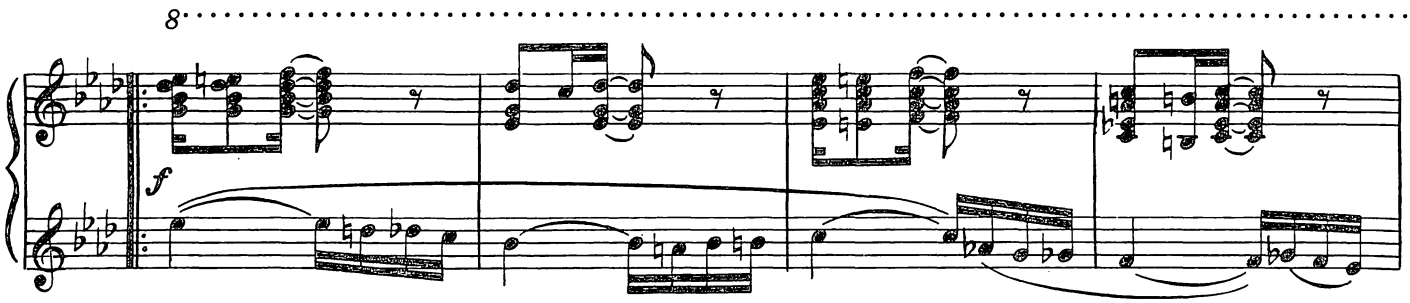


Figure 14: Sun Flower Slow Drag, by Scott Joplin and Scott Hayden

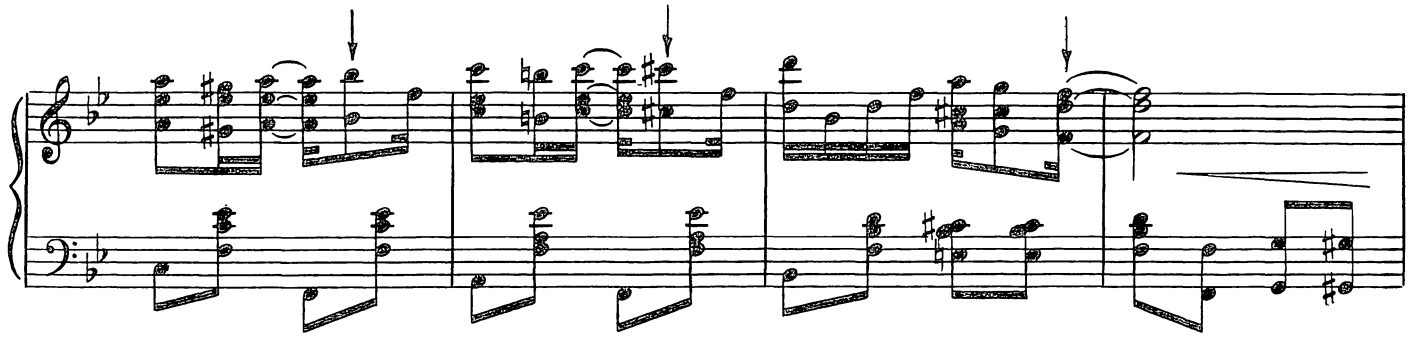
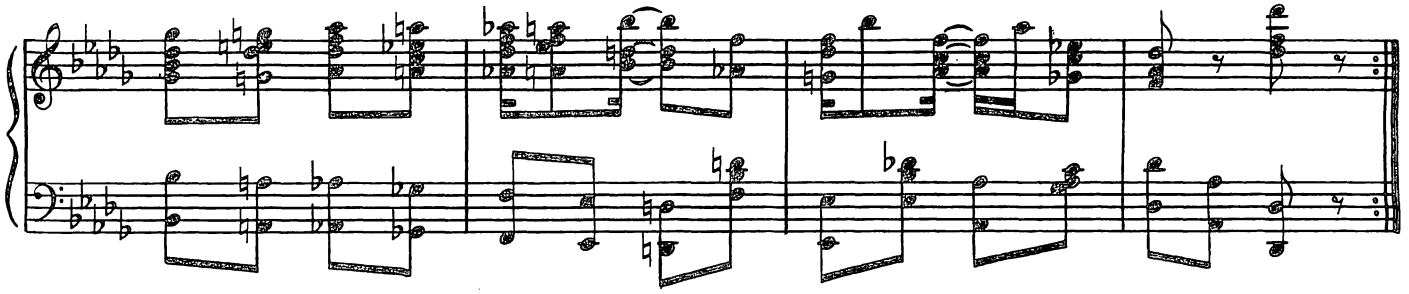


Figure 15: Grace and Beauty, by James Scott



COMING AGE OF RAGTIME

by JOSEPH McLELLAN

RAGS AND RAGTIME: A Musical History. By David A. Jasen and Trebor Jay Tichenor. (Continuum/Seabury. 310 pp. $14.95 U.S.)

SCOTT JOPLIN: The Man Who Made Ragtime. By James Haskins with Kathleen Benson. (Doubleday, 248 pp. $8.95 U.S.)

Ed Comment: Joseph McLellan is a reporter and critic for the Washington Post.

RAGTIME AS A DISTINCT, identifiable form of music is approximately 80 years old, and for most of those years it has been dismissed as a musical novelty - associated with brass bands whose members wear funny straw hats or piano players in striped shirts with colorful sleeve garters.

The basic performance style was loud and fast and it was a lot of fun for players and listeners alike - not very good music for dancing but a great background for sipping beer.

This situation kept the music alive while many other forms slipped into oblivion, but it hardly realized the full stature of ragtime or the complexity of its roots and possibilities.

This simple, subtle, flexible form has many dimensions. It is not folk music, but it is deeply rooted in folk music - particularly the black music of the Mississippi and Missouri valleys. It is not jazz (it is a bit older than jazz), but it has enriched the resources of jazz, and the history of the two forms is closely interwoven.

In its purest form, it is solo piano music, not band music or vocal music or dance music, but it has been sung and danced and belted out on trumpets and trombones without suffering permanent damage. In the works of Artie Matthews (which are pitifully few and exquisitely wrought), it shows charming affinities for music of the theater and the dance hall.

IN THE WORKS OF JOPLIN and, almost equally, of Joseph Lamb and James Scott, ragtime attains a pure classicism that makes it comparable to the Mazurkas of Chopin or Dvorak's Slavonic Dances.

The appearance of these two books, and of several others in recent years, indicates a coming of age in the American public's appreciation of ragtime.

One book approaches the whole subject in its bewildering abundance and diversity, from the origins to the present, while the other explores the form's highest ideals and achievements in the life and work of its greatest composer.

Both are commendably lucid, accurate, detailed and well-arranged, with interesting illustrations, and both fill widespread needs which have begun to be felt only in the last generation and have reached their peak in the present decade.

In the '70s, ragtime has become widely accepted as a serious, sometimes a classical art form and one attractive to a mass audience. Joshua Rifkin's recordings for Nonesuch were one landmark in this process, treating Joplin with the care and in the style appropriate for a true classic.

VERA BRODSKY LAWRENCE'S EDITION of Joplin's collected works appeared, and there were two productions of his opera, "Treemonisha." Most important of all, in terms of audience-building, was the film, "The Sting," which used Joplin's music in its soundtrack and produced the best-selling record album of the year.

Jasen and Tichenor unashamedly include brief biographies of themselves, and photos and accounts of their own work in their survey of notable figures in the history of ragtime - and, though one instinctively rebels at such self-promotion, it is hard to deny that they are entitled.

Jasen's discography, "Recorded Ragtime," is a landmark of ragtime scholarship; Tichenor is a cofounder of the pioneering Ragtime Review and both are notable among the art's latter-day performers and composers.

"Rags and Ragtime" combines the forms and formats of a history and a reference work. Its expository chapters can be read straight through as an account of the origins, popularization, eclipse and revival of this art, but each chapter is followed by separate sections more like encyclopedia articles, giving self-contained accounts of the life and work of musicians associated with a particular period or trend.

These separate articles, disscussing 48 musicians and more than 800 compositions, sometimes in considerable detail, almost amount to a book in themselves - and a very valuable one for those who wish to explore this fascinating music.

"SCOTT JOPLIN" ADDS SIGNIFICANTLY TO the published information on the greatest of ragtime composers, focusing special attention on his origins and placing his life and his music in the black-American context without which it can be only incompletely understood.

Haskins has done considerable original research, particularly on Joplin's ancestry and early life, and he documents with unprecedented fullness the composer's better-known later years.

Considerably less detail is available to researchers on this composer, who lived in this country and this century, than on Mozart and Haydn, who flourished two centuries ago.

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MUSICIAN TURNS TO RAGTIME

by SUSAN TAUBER

Ed. Comment: Society members who have attended the annual Society "BASH" are familiar with Bob Milne's high powered piano playing but might not be familiar with the man behind the music. This profile appeared in the Southfield Eccentric, September 25, 1978.

If you're a parent and you have a child ready to quit his piano lessons, don't be too disappointed. He may turn out like Bob Milne when he gets older.

"I took piano lessons when I was real young. I hated them," said Milne, a north Oakland County resident. "I used to sneak out of the house when I knew the piano teacher was coming."

But 30 years later Milne, now age 36, is playing piano as a career. He plays six shifts in five days at Charley's Crab in Troy, alternating with pianist Bob Seeley.

Milne didn't take to the piano, however, until he tried another musical career.

"When I was at Rochester High School, I signed up for the school band. I wanted to play the drums but the director said there were already too many drum players and there weren't any French horn players. So I started playing the French horn."

That instrument took Milne to Eastman School of Music in Rochester, N. Y., where he played with the Rochester Philharmonic for a year. Then he attended the Peabody Conservatory of Music in Baltimore, and as a student played with the Baltimore Symphony.

"I got disillusioned with playing with symphonies. They seemed sort of callous. I had my horn stolen when I was in Baltimore and I just said, 'The hell with it.' "

MILNE'S LIFE and music, changed after that.

Though he started dabbling with the piano while still in college, he never thought seriously about making it his career.

"I picked up piano when I was in college. I started playing in a beer hall near the dormitory in Rochester. The bar had a piano, but no piano player. So I started playing."

Milne said he tackled the piano slowly, starting with just chords in the left hand and adding progressive movements as he gained confidence.

The fact that he remembered watching a friend in college practice piano, and didn't know how anyone in the world could play it, never bothered him.

Neither did the fact that he wasn't taught the techniques of piano playing. "I never practiced to get the skills in my fingers," he said.

For a while Milne stopped making music altogether. He moved from Baltimore to north Oakland County and took a job on an assembly line. But the lure of the beer hall brought him back to playing piano again.

"A friend called me and asked me to go to a German beer hall in Detroit. Again the hall had a piano but no player. So I played several tunes and the manager offered me a job."

Milne took it and hasn't stopped playing piano since.

AS A MUSICIAN, he doesn't listen to popular songs or entertainers for song ideas. He concentrates on turn-of-the-century music through the 1920's, playing works by such pianists as Jelly Roll Morton, Art Tatum, Fats Waller, Scott Joplin and "lists of other people I want to include."

He doesn't have to study to remember their music, either. If he hears a piece once, Milne can return to the keyboard and play it note for note.

"I remember one man came up to me at Charley's Crab one night and said he had a piece he wanted me to learn. He said he would get me a tape of it, that he only had the cassette for his car. I said, 'Let's go hear it on my break.' We did and when I came back, I played it for him as soon as I sat down."

PERFECT PITCH and the ability to hear the music in his mind are a big help to Milne.

"I can invent things in my head. I can write a tune wherever I am. When I write I rehearse things in my head. If I don't like the way it sounds, I can listen to it another way," said the soft-spoken pianist.

Milne has composed 25 rag-style tunes and a trumpet concerto. He also writes his own poems and sets them to music.

Milne has played for Chuck Muer restaurants since 1971, after doing a stint with Red Garter Band. He also played Cooper's Arms when it first opened.

"This isn't Carnegie Hall, but on the other hand I know there are people who come to hear me and Seeley play," Milne said of his job at Charley's Crab.

"If people sitting next to me are being obnoxious, I just figure I'm not playing for them. I'm playing for the people who are sitting in reserved tables where they can hear the piano."

Although Milne prefers playing a certain type of music, he'll play requests if he knows the songs.

"SOMETIMES I MIND requests, but I don't know what the tune means to the person asking. I had one man ask me to play a piece that I hate. I told myself I'm a professional and to play the damn thing. When I was done, the couple was real emotional. That piece meant something special to them."

Milne isn't a musician who eats, sleeps and dreams music. He "fools around," with music, pool and billiards, and chess.

He also writes a column for National Billiards News - in poetry form.

"Once I get the idea, it just takes me a matter of minutes to write the poem. I try to pick up on some off-the-wall type of thing." Milne likes to play billiards at Cushion 'n Cue in Oak Park.

The father of two young daughters, Milne isn't pushing them to be musicians.

"I hear the oldest daughter (age eight) trying to pick up a tune on the piano. It would be so easy for me to go over and show her how to play it. But if I do, she'll never learn how to do it herself."

His wife, Linda, is also a pianist. She plays - where else - at that same German beer hall in Detroit, The Dakota Inn, where Milne got his start locally.

Milne said he's gotten over the shock of his first piano teacher. She was very upset with him when he played a piece by Shubert in a major key instead of a minor one.

"I thought it sounded better that way," he said, matter-of-factly.

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We have had a number of "RAGTIMERS" returned recently even though the envelope addresses were as listed in our active files. This is unusual for two reasons. First, we assumed that members would keep us up-to-date on address changes; and second, the Post Office normally does not return printed matter that is undeliverable.

PLEASE ensure continued delivery of your "RAGTIMER" by notifying the Ragtime Society Inc. if you MOVE.

LETTERS

Letters are welcome from members. Excerpts believed to be of general interest are passed along in this section of THE RAGTIMER.

DAVE WRIGHT
RT. 1, BOX 193,
RIDDLE, OREGON 97469
U. S. A.

Interested in exchanging correspondence, tapes, etc., with other ragtime members. Prefers "classic ragtime" - Lamb, Scott, Joplin, etc.

* * *

FREDRIC P. YOUNKINS
504-A WEST PATRICK ST.,
FREDERICK, MARYLAND 21701
U. S. A.

New member of the Society, would like to hear from other members in the Washington, Maryland, Virginia area.

* * *

GIGI CAVICCHIOLI
3, VIA SANTA TERESA
10121 TORINO
ITALY

Has recently formed a seven piece group called "Ragtime Ensemble di Torino", to play orchestrated ragtime (classic rags) and old New Orleans "standards". Would like to hear from anyone who can provide "vintage" orchestrations (CIRCA 1929).

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PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

SOMETHING DOING...

JOHN ARPIN - at the Chelsea Inn, 33 Gerrard St. W, Toronto - in 'The Piano Bar" Mon. to Fri. 5:00 p. m. to 8:00 p. m. and with his trio in "The Chelsea Bun" Lounge Mon. to Sat. 9:00 p. m. to 1:00 a. m.

EUBIE BLAKE - The DEAN of RAGTIME - This popular recording artist and composer performs frequently at Concerts and Festivals. Does guest appearances on T. V. talk shows and is often to be heard on radio programs (watch your local press music programs for dates).

STEEN CHRISTENSEN - at the Mechanical Music Museum (MMM), Vesterbrogade 150, Copenhagen, (Denmark) every 2nd & 4th Wed. each month.

DON EWELL - Esplanade Lounge, Royal Orleans Hotel, New Orleans, Louisiana. Piano - ragtime, Morton style, Waller - par excellence.

PETER FAHRENHOLTZ - plays solo ragtime piano and with bands - regularly on tour in Denmark. Occasionally on tours in other European countries.

DAVE FLOWITT - at Brunswick Hotel, Brunswick Street, Toronto with Dr. McJazz Band, Thursday through Saturday, 9:00 p. m. to 1:00 a. m.
- at the Chelsea Inn, 33 Gerrard St. W., Toronto, Sat. 2:00 - 5:00 p. m. with Chelsea Chasers Trio and Dr. McJazz Band (alt. weeks).

ROBERT GOODNOW - at Broadmoor Hotel, Colorado Spring, Col. Nov. 14 on.

RALPH GRUEGEL - and The Eagle Jazz Band at Peabody's, Cedar and Taylor Road, Cleveland Heights, Friday 8:00 - 12:00 p. m. and at the Roadhouse, 8425 Old Route "8", Northfield Center, Saturday.

JOHN HASSE - at The Ordinary, Nashville, Indiana, Fri. and Sat. nights.

TOM "JAZZOO" JONES - ragtime solo in the Paddlewheel Bar aboard the Mississippi Queen, New Orleans to Vicksburg.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tues., Fri. and Sun.

TOM LOUGH - playing a single, good time jazz on the piano 4:00 - 8:00 p. m. Fri. at the "Loose Caboose" at Kent State University's Eastway Center, Kent, Ohio

HARRY MALFAS - banjoist, with NORMAN BOUCHARD on piano at the Yankee Pedlar, Northampton St., Holyoke, MA. (exit 16 East off I-91) every Thursday 8:30 p. m.

GLENN MEYER - and his band at St. Louis, Mo. making regular appearances.

BOB MILNE - at Charley's Crab Rest., Troy, Mich. I-75 at Crook's Rd. Exit. (Alternates with Bob Seeley) 4:00 p. m. to 12:30 a. m. Daily including Sun.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, John R. Road north of McNichols, Detroit, Mich. Friday nights.

MAX MORATH - on the road with his show "The Ragtime Years".

DR. ELI NEWBERGER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main St., Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury).

TOM NOEL - on the road with his living portrayal shows "Mark Twain at Home", and "Mr. Jelly Lord" based on the life of Jelly Roll Morton.

QUEEN CITY RAGTIME ENSEMBLE - performs every Friday and Saturday, approx. 10:00 p. m. with the Queen City Jazz Band, at Zeno's - 1421 Larimer (Downtown) Denver, Col. 80202.

CHARLIE RASCH - with SISTER KATE (ROSS), at Timko's Soup 'n Such, Sylvania Ave at Douglas, Toledo, Ohio. Fri. & Sat. 8:00 - 12:00 p. m.

RASPILLAIRE AND GISH - a musical husband/wife duo performing ragtime at Shakey's, Orlando, Florida.

SI. RICHARDS - at Pat Joyce's Rockcliff Restaurant & Lounge, 2589 Wooster Rd., Rocky River, Ohio, 7:00 - 11:00 p. m. Wed. thru Sat.

BOB SEELEY - at Charley's Crab Rest., Troy, Mich. I-75 at Crook's Rd. Exit (Alternates with Bob Milne) 4:00 p. m. to 12:30 a. m. Daily including Sun.

RICHARD SKRIKA - at the piano with the Eric Mannering New Imperial Jazz Band - Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario, Every Sat. 4:00 - 7:00 p. m.

DAN SUMMERS - and New Charleston Chasers regularly appearing in the Buffalo area.

TREBOR TICHENOR - on the Goldenrod Showboat, at St. Louis, Missouri every Saturday night. Does weekly radio show on KWMU - FM 90. 7 called "Ragophile with Trebor Tichenor", Fridays 7:00 - 8:00 p. m.

JERRY TRAUNIG - playing at the Brownstone Restaurant, Hartford, CT.

HANK TROY - listen to his ragtime program on KVOD-FM, Tuesdays 6:30 - 7:00 p. m.

TERRY WALDO - has weekly half hour radio show "THIS IS RAGTIME" on National Public Radio - Check your local listing.
- Crazy Horse Saloon, Bush Blvd. at Rt. 161 near I-71, Columbus, Ohio. Ragtime pianist Terry Waldo and singer SUSAN LAMARCHE. Sundays 8:00 p. m. to 1:00 a. m.

GALEN WILKES - does weekly half hour radio show "THE RAGTIME YEARS" Tues. 9:00 p. m. 88. 7 FM on WVHC from Hofstra Univ., Hempstead, Long Island, N. Y.

TEX WYNDHAM - and The Red Lion Jazz Band in the Green Room at the Hotel duPont, 11th & Market Sts., Wilmington, Del. 1st Fri. each month, 8:30 p. m. to 12:30 a. m., A/C 302-656-8121.

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(Continued from Page 2)

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Original Rags (Joplin)	(Cover Reproduced)	SR-002
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Phantom Rag, The (Violinsky & Brown)		SR-178
Pin Cushion Rag (R. G. Grady)		SR-176
Pinochle Rag (Seymour Furth)		SR-125
Pleasant Moments (Joplin)		SR-087
Pop Corn Man Rag, The (Jean Schwartz)		SR-140
Porto Rico (Ford T. Dabney)		SR-112
Possum Barbecue, The (Martin)		SR-060
Possum Rag (Geraldine Dobyns)		SR-105
Prairie Queen (Tom Shea)	(Cover Reproduced)	SR-004
Queen Raglin Two-Step (A. E. Henrich)		SR-180
Race Horse Rag, The (Mike Bernard)		SR-155
Rag, Baby Mine (George Botsford)		SR-159
Rag La Joie (Jerry Cammack)		SR-127
Rag Picker's Rag, The (Robt. J. O'Brien)		SR-092
Rag Revery (George Hamilton)		SR-141
Ragtime Jim Rag (A. Fred Phillips)		SR-179
Ragtime Joke, A (Andy L. Burke)		SR-182
Ramshackle Rag (Snyder)		SR-031
Rastus On Parade (Kerry Mills)		SR-107
Red Devil Rag, The (Lucien Denni)		SR-160
Redhead Rag (Irene Franklin & B. Green)		SR-171
Red Rambler Rag (Julia Lee Niebergall)		SR-102
Reflection Rag (Joplin)		SR-051
Rhapsody Rag (Harry Jentes)		SR-163
Rialto Ripples (George Gershwin)		SR-131
Rosebud March (Joplin)		SR-075
Rube Bennett's Raggedy Rag (Rube Bennett)		SR-130
Rubies And Pearls Rag (Harry Austin Tierney)		SR-156
St. Louis Rag (Turpin)	(Cover Reproduced)	SR-012
Sensation Rag (Lamb)	(Cover Reproduced)	SR-007
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SOME CLASS TO THIS, BABE.

THAT DREAMY RAG

INSTRUMENTAL

Words by
HARRY L. NEWTON

Music by
BERNIE ADLER
COMPOSER OF
"THAT LOVIN' RAG"

Published for Band and Orchestra

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